

75.00

50 pps

24947

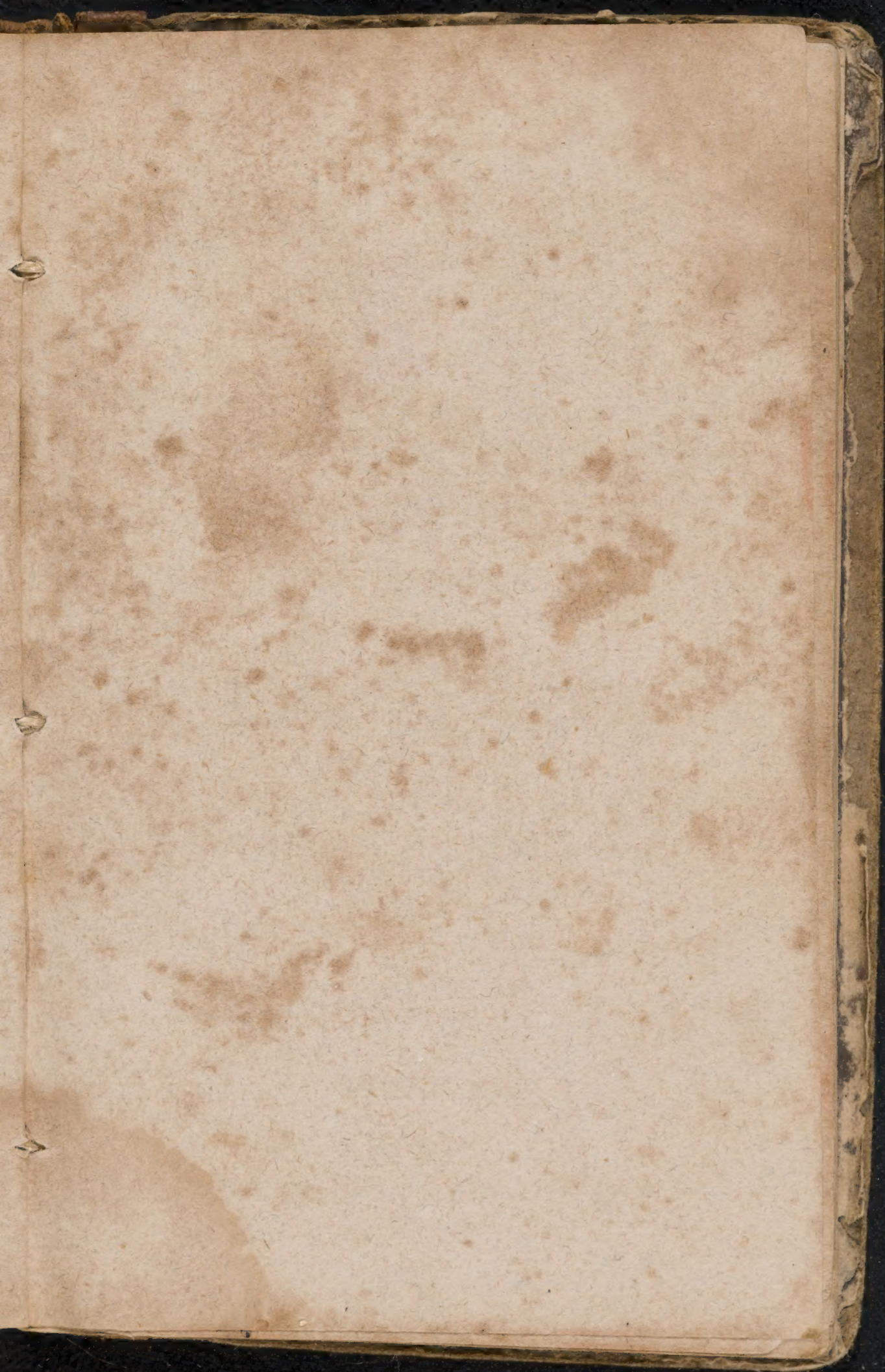
ph vermaler

353 - Laurie

5-200
The
Mary Ann Beinecke
Decorative Art
Collection

STERLING
AND FRANCINE
CLARK
ART INSTITUTE
LIBRARY





THE FAMILY DYER

CONTAINING :
A NUMBER OF EXCELLENT DYES.
CAREFULLY SELECTED FOR THE
USE OF PRIVATE
FAMILIES;

In the English and German Language.

BY P. IMSWILER, DYER.

Der
Familien Färber

Enthaltend :
Eine Anzahl vortrefliche Farben.
Sorgfältig zusammen getragen, zum
Gebrauch einer jeden
Familie;

In Englischer und Deutscher Sprache.

Von P. Imfwiler, Färber.

YORK :
PRINTED FOR THE PUBLISHER.
1826.

NK 880 4

I 58

Rare book

PREFACE

IN the selection of this book, the Author never once intended it as a reference for professional men, but he has been guided solely by a desire of rendering it what the title would import, "THE FAMILY DYER;" and as such he hopes it will be found useful in the families of both Farmers and Mechanics, as he from his own knowledge of the business, knows, that he has spared no pains in giving the true and regular process of all the different dies, from which he flatters himself, that it would almost be impossible for the most ignorant to err in making good colours, if guided by the receipts that are herein given for the following dies :

A number of warm Indigo dies for,
Linen, Cotton, Wool & Silk.

Saxon blue,		do	do
Yellow with wood,	do	do	do
Yellow with Quer-			
citron bark,	do	do	do

1777 Reprint

Red with Madder,			do	
Do. with wood,	do	do	do	do
Scarlet with Mad-				
der,			do	
Do. with Cochineal,			do	do
Crimson with	do		do	do
Do. with Madder,			do	do
Green,	do	do	do	do
Black,	do	do	do	do
Brown with wood,	do	do	do	do
Do. with Madder,			do	
Purple with wood,	do	do	do	do
Lilach with	do	do	do	do

[&c. &c.]

With directions for many other colours, such as Flesh, Orange, Silver, Dove, Drab and Smoke colours; all of which are carefully selected for the use and convenience of the Farmer and Mechanic, in order to lessen their expense in their domestic manufactory.

AN
INTRODUCTION
TO
THE ART OF DYING.

REMEDIES FOR THE BLUE DIES, WITH
OTHER INSTRUCTIONS.

To almost all blue dies there may be a portion of Potash added if required, should they go on too languid in their fermentation, this may be remedied by adding a portion of Potash, which will strengthen them, and will forward them in their fermentation; and should they go on too fast, it may also be remedied by the addition of more bran—these are remedies which may be found useful for the 2d 3d 4th 7th and 22d dies, also for the 38th & 50th dies—the maturity of these dies may easily be known by the copper-like scum which they exhibit when ripe or fit for work.

The yarn should first be washed in weak lye to extract the grease. To dye cotton or linen you must make your dye much stronger with Indigo, &c. You may also boil your cotton or thread in Alum and soft water, allowing 2 ounces of alum for each pound of thread, it will then take the colour much better. When any of these dyes are exhausted and you are done, you may still save them until you wish to dye again, and may then renew them and they will ripen much sooner. N. B. Always be sure to take soft water to set your dye with, when you go to dye any thing.

A REMEDY FOR THE 5th DYE.

Cotton and Linen may be died blue by taking 1 part of Indigo, 1 part of the green sulphate of Iron, and 2 parts of Quicklime, but this solution is liable to two inconveniencies, the first is, it is apt some times to run too fast into the putrid fermentation, this may be known by the putrid vapors which it exhales, and by the disappearing of the green colour, in this state it would soon destroy the Indigo altogether, this is remedied by adding more lime which moderates the putrescent tendency. Secondly, some times the ferment

goes on too slow ; this is remedied by the addition of more bran, which will diminish the proportion of Quicklime.

DIRECTIONS FOR USING CHALK IN YELLOW.

For Yellow to dye wool Yellow ; let it be boiled for one hour with one sixth of its weight of alum, it is then to be plunged into warm water containing in it as much Quercitron bark as there was Alum in the first boiling or mordant, the cloth is to be turned in the boiling liquid until it has assumed the intended colour, and some clean powdered chalk may be added, as much as will equal the one hundredth part of the cloth in weight, it is to be stirred in, and then boiled 8 or 10 minutes longer ; by this method a deep, lively, and permanent yellow may be given. Nankeen yellow is obtained by a solution of the red sulphate of Iron, which is combined with the cloth by carbonate of Potash.

ON SCARLET.

To dye wool Scarlet ; It is first boiled in a bath of Tartar and Nitremuriate of tin, after this it is well washed, and then subjected to a bath of pure Cochineal. (But as Cochineal alone is rather a Crimson than a Scarlet, the

cloth should first be died yellow; as Scarlet is rather a compound colour.) See Receipt 15th.

ON DYING SILK RED.

Silk may be died red with Cochineal, or Brazil wood. Madder is not used for silk. Silk may be died Crimson by steeping it in a bath or solution of Alum and then died in the usual way with Cochineal.

For Turkey red on Cotton or Thread; the cloth is first impregnated with oil, then with nutgall, and lastly with alum, it is then boiled in a decoction of Madder (for one hour) which is commonly mixed with a quantity of blood, and after the cloth is died it is plunged into a soda lye to brighten the colour; the red given by this process is very permanent and exceedingly beautiful, if properly conducted.

To dye wool red; It is first to be boiled for one hour or more in Alum and Tarter, and after remaining for some time, is to be boiled in a decoction of Madder.

ON BLACK.

The substances used to give a good black colour to cloth, are red oxyde of iron and tan;

these when combined assume a deep black colour, not liable to be destroyed by the action of air or light. Logwood may be used as an auxiliary, because it communicates lustre to the cloth; but for coarser blacks, green sulphate of iron and logwood are often used; and often logwood, blue vitriol and madder are used.

ON PURPLE.

To dye wool purple, it must be died red with red wood, and dipped in lye and then hung in the sun to dry; but it should not be died too deep a red if you wish to have a handsome purple, you may regulate the shade of it as you please with the lye, by making it weaker or stronger, if the lye be strong, the shade will be deep, but if it be weak, it will be lighter. See Receipt 24th.

ON LILACH.

To make a Lilack, you must also dye it a wood-red first; and then add a little lime water to the dye and it will be a lilack, but this is very fading, and will only do for Carpets or something that needs no washing. See Receipt 25th.

DIRECTIONS ON MADDER RED.

Wool may be dyed red with Madder in different ways; first, the mordants should always be near the same thing, that is, they should always be alum, or alum and tartar. But the preparation of the madder may be different—but the most common way, is, to take a quantity of wheat bran and put it into a tub, and pour a quantity of soft water over it and let it stand until it becomes perfectly sour, and then when this is done, proceed according to the 15th 16th and 18th Receipts; sometimes it is dyed by the substitution of Vinegar in the place of the sour bran water, as it is in the 14th and 17th Receipts, this method (without the assistance of the Quercitron bark) would give a more dark and heavy red, which would be the 17th Receipt without quercitron bark.

ON BROWN OR LONDON BROWN.

The best of brown colours may be made by dying the wool, as above stated, with madder, and drawing it through copperas water until it has assumed the desired colour.

ON MORDANTS FOR WOOD AND MADDER COLOURS.

All wood dies must have a mordant or fore boiling, i. e. they must first be boiled in a de-

coction of alum and tartar. Alum alone may do—but still a portion of tartar would be very essential when you wish to have a more permanent and brilliant colour. The proportions herein made use of, may be varied according to the colour and shade required. When you wish to have a good and lively colour, I would advise you first to weigh your wool, cloth or yarn, and then take one sixth part of its weight of alum, and one twenty-fourth part of tartar, and put them into a kettle with a sufficient quantity of soft water to cover the yarn, and let all simmer together for one hour or more, and then take your yarn out and proceed according to the receipts given herein.

FOR Madder Red.

This same process is also used as a mordant when we dye red with madder.

N. B. There should always be particular attention paid to the mordants; as much depends upon them, and in fact the most particular point in dying is that of the application of the mordants, if you fail in them, you fail in all, for it is impossible ever after, to make a good colour.

THE GERMAN & ENGLISH NAMES
OF ALL THE DYING MATTERS
CALLED FOR IN THIS
BOOK.

1. Indigo oder Indigo.
2. Madder oder Krapp.
3. Potash oder Potaſche.
4. Lye oder Lauge.
5. Wheat bran oder Weißen Kleye.
6. Quicklime oder Stein Kalk.
7. Cream of tartar oder Weinſtein.
8. Alum oder Alaun.
9. Lime-water oder Kalk Waſſer.
10. Copperas oder Kupferwaſſer.
11. Viridigrees oder Grünſpan.
12. Salt oder Salz.
13. Vitriol oder Bitriol.
14. Blue Vitriol oder blau Bitriol.
15. Cochineal oder Cochinilins.
16. Red Arſenic oder Arſenikum.
17. Salamoniac oder Salamoniaſ.
18. Aqualortis oder Scheidewaſſer.
19. Muriat of Tin oder Zinn Muriat.
20. Fuſtic
21. Yellow wood } oder Geltholz.
22. Red wood oder Rothholz.
23. Log wood oder Blauholz.
24. Quercitron bark oder Quercitron Rinde.

25. Ashes oder Asche.
 26. Vinegar oder Essig.
 27. Green sulphate of Iron oder Kupferwasser.
-

Die Namen von denen verschiedenen Farben welche in diesem Buch enthalten sind.

In der Englischen und Deutschen Sprache.

1. Blue oder Blau.
2. Saxon blue oder Hellblau.
3. Yellow oder Gelb.
4. Red oder Roth.
5. Black oder Schwarz.
6. Green oder Grün.
7. Scarlet oder Scharlach.
8. Crimson oder Carmosin.
9. Purple oder Purpur.
10. Lilach oder Velach.
11. Brown oder Braun.
12. Flesh colour oder Leibfarb.
13. Silver colour oder Silberfarb.
14. Drab oder Aschgrau.
15. Navy blue oder Dunkelblau.

I.

*An excellent warm Vat for Linen, Cotton,
Wool and Silk.*

Take and grind your Indigo fine and put it in a clean vessel with 2 or 3 three quarts of water, and add to, and mix with it, one handful of wheat bran, one spoonful of madder, and one ounce of potash, and let it stand all night on a small coal fire, but it must not simmer or boil; but just as warm as man can bear his hand in it, stir well & mix it to a pap or paste, & then take one half pound of madder, 3 pounds of potash, 12 handfuls of wheat bran, and 16 gallons of water, and put them all together into your Vat and bring them to a simmer, (but first take one or two handfuls of very fine lime, scatter it all round the sides and bottom of your tub or vat) and stir it and then cover it and let it come down to a warm heat only; pour your indigo with its other ingredients into the vat with stirring it throughother, and then cover it well, let it stand 12 hours and then put into it a good spoonful of fine lime and cover it again and let it stand 3 hours, and put in one ounce of potash with stirring it up again, and cover it up again and lay a few coals under it, so that it may keep warm, and in 3 hours stir it

up, and then cover it again, and in about 5 hours more it will be fit for use.

Then take your thread and hang it in, first pushing with one hand the scum which is on the vat back so as not to let it touch the thread, then in dying, you can feel with your fingers whether your dye be rough or smoth ; if it be rough put one ounce of potash into it. And when your thread has hung 2 hours in the dye turn it round, and so on, turn it round every two hours until it is deep enough.

A remedy for this dye if in case it should not work right.

Take madder one and one fourth lb. potash one fourth lb. wheat bran 2 handsful, and stir them all together into a vessel with water and put it on the fire and let it simmer a while with stirring and then pour it into your vat, and stir it well up and it will soon bring it to work. If your vat be too rich with potash, you may take a small bag with wheat flour and hang it in your vat it will soon deprive it of its strength ; saltpetre or yeast will also bring it to work : these are the best remedies to bring vats to work,

To prepare this vat for wool, when exasted by cotton or linen ; take wheat bran 3 handsful, madder one half lb. potash one half lb.

put them on the fire and let them simmer with stirring, and pour it into the vat, and stir it well and cover it up and let it stand six hours. and stir it then again and cover it up again and let it stand 8 hours. and then feel if it be rough and if so then give it one ounce of potash.

How to prepare the Wool before it is dyed.

Take warm water and put into it one handful of wheat bran, with one handful of madder, and boil it well, and dip your yarn into it, & then let it drain off, and then begin to dye it. This is the German process of dyeing indigo blue, but it is too tedious for farmers.

II.

Another warm Indigo vat or dye with 1 lb. of Indigo.

Take and make a right strong lye and put it into a kettle and let it simmer, and then take 2 handfuls of wheat bran and as much madder, and let it simmer one fourth of an hour and then take it down and let it settle, and take your indigo made fine and put it into a bag and rub it out into the kettle and cover it right tight and keep it right warm with fire, (but it must not boil) for 24 hours with

stirring every 2 or 3 hours, and it will be fit for work. This dye is best for wool or silk.

III.

An Indigo dye for one ounce of Indigo.

Take 1 oz. of indigo made fine and stir it into one quart of strong lye and let it stand over night, and having made a lye strong enough to bear an egg, take and pour your indigo into it with stirring it well, and add 2 ounces of good madder and one good handful of wheat bran with stirring it also, cover it right tight, and put some coals of fire under it, so as to keep it warm for 24 hours and it is fit for work.

IV.

Another Indigo blue for 2 ounces of Indigo.

Take half a pailful of good ashes, two quarts of stone lime and as much chamber lye as will run through three gallons of liquor lye; two ounces of good indigo made fine, and 4 ounces of good madder and half a pint of good wheat bran, add them all together and stir them into the lye or liquor and let it stand two days, and then add half a pint of good emptyings or old dye, and let it stand 24 hours in a warm place and it will be fit for work.

V.

Another for Linen and Cotton. A cold Dye.

To a tub that will hold 36 pails of water, take 11 lbs. of stone lime, and slack it, and put it in the tub and stir it ten minutes, then add 6 lbs. of copperas, dissolved in hot water, and stir it as before, then add 6 lbs. of indigo ground fine, and stir it incessantly 2 hours, for 3 days stir it 3 or 4 times a day; then let it stand 15 or 20 hours before the yarn is put in; lay sticks across the tub to hang the thread on so that it may not touch or reach the bottom, turn the thread round every 15 minutes; 6 hours is sufficient for the first dying, but as the dye grows weaker, longer time is required. Rinse and dry it in the shade.

N. B. This dye will require a great deal of attention.

VI.

Another Saxon blue, an extremely beautiful colour.

Take one ounce of indigo and dissolve it in 4 ounces of oil of vitriol with 2 ounces of red arsenic, and stir them well together, and it will swell and grow hot and emit a sulphurous smell; after standing in a moderate heat 24 hours, pour the liquid part into 2 gallons of

hot water and it will be a beautiful blue, and having your cloth or silk first boiled in a decoction of alum then steeped in this hot dye will be the most beautiful of all colours called the Saxon Blue.

VII.

Another good dye, useful for private families.

First make a strong lye, strong enough to bear an egg, and then take 2 ounces of indigo ground very fine, and 4 ounces of good madder, a handful of wheat bran, and stir them all together into your lye, and cover it right tight, so that it does not loose its strength, and keep it warm for about 48 hours, with stirring it once every 12 hours, and if it is managed right, I will ensure it to be good.

VIII.

A dark navy blue. with Logwood, for woollen cloth or yarn.

This dye is commonly used by the Fullers, when they wish to dye their cloth a dark blue. For each pound of cloth or yarn, take 4 ounces of logwood and one half ounce copperas, and boil them together untill the strength is boiled out of the logwood, and then take the chips out of the kettle, and put your cloth or yarn into it, with adding 2 ounces of alum for

every pound of cloth or yarn, and then let it lay in the warm dye until it is dark enough, or rather boil it until it is dark enough.

IX.

Another very good blue, with Logwood.

Take and gather some Presley, (a running vine that commonly grows in the garden walks,) and boil it well out, and then take the Presley out of the kettle, and take for each pound of cloth, wool, cotten or linen, one fourth lb. of logwood made fine, put it into the kettle with the Presley liquor, and boil it until you have all the strength out of it, then take the chips out of the kettle and then take Virdegrees 2 drachms, and Alum 2 ounces, and dissolve or melt them in hot water, and then pour it into your kettle with the logwood dye, and put your yarn into it and let it boil one hour and take it from the fire and let it stand over night in the kettle and then take it out and it will be blue enough. This will make a tolerable good blue and will fade but little. This dye suits best for linen as it gives much the handsomest colour on it.

There are many other blue colours which might be made with log wood. but I do not wish to trouble you with them ; because they are too fading : the two which I have already

written are as good as can be made out of log-wood.

N. B. The Presley may be omitted in dying of cotton or linen, but should be used for wool.

X.

A Yellow dye for Wool, Woollen yarn or Cloth.

In the first place, take 2 or 3 ounces of alum for each lb. of wool, and put it into your kettle, and as much water with it as will cover your wool, and then put your wool, yarn or cloth into it, and boil it moderately for one hour; and then take it out and rinse it a little and hang it up and let it get about half dry: then take fustic or yellow wood and chip it right fine across the grain, or rather plain it if possible, and put it into the kettle, and boil it until the strength is boiled out, and then take the chips out of the kettle, and put your wool or yarn into it and let it simmer until it is yellow enough. This will give a very beautiful yellow if rightly managed.

N. B. The fustic or yellow wood should always be chipped two or three days before

you wish to use it, and should be in soak until you wish to colour, and it will not take so much boiling, and if the wood be plained, one quarter of a pound is sufficient for each pound of yarn.

XI

Another excellent yellow for Wool, Silk, Cotton or Linen.

First put as much water into your kettle as will cover your cloth or yarn, and then take 2 ounces of alum to each lb. of yarn or cloth, and put it into the kettle and then your yarn or cloth, and let it boil for one hour and then take it out, and take about one sixth of a pound (or more if required, according to the shade) of Quercitronbark to each lb. of yarn or cloth, and put it into the kettle with fresh rain water, and boil it until you think the strength is all boiled out of it, and then take the bark out of it and strain the dye through a cloth of some kind, and pour it back into the kettle again, and put your yarn or cloth into it and boil it untill it assumes the desired colour; this is an exceeding rich and good

colour on wool or silk ; but for cotton or linen it must be made stronger; there should be one fourth lb. of Quercitronbark to each lb. of thread.—Quercitronbark may be had in the Apothecary or Druggist shops, price 12½ cents per pound.

N. B Any thing that is first coloured with Quercitronbark and afterwards coloured with fustic or yellow wood, the same will be an exceeding bright and good colour, it will be equal to any of the imported yellows ; for they are the only two unfading colouring matters which we have for yellow ; it is true, there are several other substances which will produce a yellow, such as Peach leaves, Hickory, and Black-oak bark ; but I do not think it worth my while to give any directions concerning them, because almost all women are acquainted with the colours produced by them : there are also many flowers which produce a yellow colour, such as St. John's wort, and another called Touch-me-not, but of their permanency or duration I can say but little.

XII

For German Scarlet, on Wool with Cochineal. ?

For the mordant take, good Aquafortis one and an half ounce, fine Cream of Tartar one and an half ounce, Salmoniac one ounce for each lb. of yarn or cloth and boil them in a tin vessel for one hour with the cloth, and then take it out and rinse it in fresh water, and then take Cochineal one ounce, fine cream of tartar 2 ounces, fine Salmoniac 4 drachms, and put them with the cloth or yarn into a tin vessel, and stew them together until your cloth is bright enough. If this be carefully managed it produces a very fine colour, it will produce what is called a german scarlet, but I for my part, would rather call it a crimson.

XIII

Another Scarlet, the brightest of all Colours.

To make a bright Scarlet the wool or silk should first be coloured a bright yellow with

Quercitronbark. and then take for the mordant or first boiling, Cream of Tartar 2 ounces, Muriat of tin one and an half ounce to each pound of wool or silk, and put them in a tin vessel with as much clear rain water as will cover the wool or silk, and set your tin vessel in another iron or copper kettle wherein there is water and let it boil for one hour; and then take them out and rinse them, and then put fresh water into your vessel, and with it one ounce of Cochineal and stir it well, and then your yarn or silk with it, and let it simmer until it is bright enough, and then dry it in the shade.

N. B. All scarlets and crimsons are commonly died in tin vessels, but I have died them in earthen vessels when I could not get a tin one conveniently, these are two of the highest, finest and brightest colours that we have in the world, but their expense and cost are equally the same.

XIV

ooooooo

Another Scarlet with Madder, for 3 pounds of Wool.

For the mordant or first boiling, take vinegar 1 pint, wheat bran 3 handful, tartar 3 ounces, alum three fourths of a pound, and put them all together in a copper kettle with rain water, and then put your yarn into it and boil it for one hour, and take it out and rinse and dry it: and then take madder 1 lb. quercitronbark* one fourth lb. vinegar 2 pints and wheat bran 3 handful—having your madder first soaked over night in vinegar, put them all together into your kettle and boil them until you think all the substance or colouring matter has boiled out of them, and then strain them out of the kettle, and put your yarn in and boil it until it is red enough and then take it out and hang it in the sun to dry, and then wash it in lye and dry it again

* N. B. The Quercitronbark should always be put into a bag.

and so on the oftener you wash it in lye the brighter it will get. This proces will give a madder scarlet, but not so rich as the other, nor yet half so costly.

XV

A Madder Red, for 3 pounds of Wool.

The wool should first be boiled in a decoction of alum and tartar for one hour or more as follows: take alum one half lb. tartar 3 ounces, and boil one hour in this decoction, and then take it out and hang it up for a day or two; then put a peck of wheat bran in a tub and pour rain water over it and let it sour, (or if it was prepared a week before, it would be better,) having your madder soaked, pour sour water in your kettle and stirring the madder in, let it boil and put the yarn in also and let it there remain until it assumes the wished for colour, then take it out and wash it in lye and dry it in the sun; the oftener it is washed in lye the brighter it will become.

XVI

Another madder red, for six lbs. of wool, without Tartar.

Take alum 1 lb. and put into a kettle with water and your yarn into it, and boil it for 1 hour or more, and take it out and rinse it and dry it, and then take 2 lbs. of madder, having it soaked as before, put it into the kettle with the sour bran-water and let it simmer as before, until it has assumed the desired colour, and wash it in lye and dry it in the sun.



XVII

Another madder red, for 9 lbs. of wool.

Take alum one and an half lbs. wheat bran 3 handsful, vinegar 3 pints, and boil your yarn one hour or more in it, and take it out and rinse it, and then having your madder in one pint of vinegar soaked ; take madder 3 lbs. wheat bran 9 handsful, vinegar 3 pints, and put them all into your kettle and let them boil for one hour, with stirring it well through-

other, and put your yarn into it and let it simmer until it has assumed the wished for colour, and wash it in lye and dry it in the sun, the oftener you repeat the washing in lye, and drying it in the sun, the brighter will be the colour.

XVIII

Another madder red.

To dye a very bright and firey madder red, you must first dye it yellow with quercitron bark or fustic wood, and then for every 3 lbs. of wool ; take one pound of madder, and then having made a sour bran water, take your madder and soak it over night in vinegar, and then put it into your kettle with the sour water and boil it for one hour, and put your yarn into it and boil it until it is red enough, and then wash it in lye and dry it in the sun, and the oftener you repeat this the brighter it will get.

XIX

A good red, for wool.

The wool should first be boiled for one hour with one-sixth of its weight in alum, and then rinsed and dried and take as much red-wood as there was alum and plain it off and put it in soak over night in rain water, and then put it in a copper kettle and boil it until you think the colouring matter has all boiled out of the wood or shavings, and then take them all out of the kettle, and then put your yarn into it and let it simmer until it has assumed the desired colour, and then hang it up to dry.



XX

A red on Cotton with wood.

First for each pound of cotton or linen, take one fourth of a pound of red-wood and plain it into shavings, and then put them in rain water to soak over night, and then put them into a copper kettle with their liquor, and let

them boil until you think the colouring matter has all drawn out of them, and then take them all out of the kettle and strain the liquor so that there be no shavings left in it or they will stain the cotton or linen.

Then for every four pounds of cotton or linen take one ounce of virdigrees and dissolve it in hot water, and then pour it into your dye, and stir it well throughother, and then put your cotton or linen into it also, and let it lay in the warm dye over night, and next day boil it until it assumes the colour which you wish to have it.

By this method you may dye a bright and lively red on cotton or linen; you may also dye it any shade you please to have it, you may make it look equally as bright as the Turkey red, but not so permanent.

XXI

A cold black dye, to be ready at all times.

First take black oak saw dust 16 lbs. nut galls 2 lbs. file dust 6 lbs. anvil dust 6 lbs. red oxid of iron 3 lbs. green sulphate of iron

2 lbs. salt 2 lbs. alum 2 lbs. logwood dust 6 lbs. madder 2 lbs. wheat bran 2 lbs. black-oak bark ground fine 10 lbs. All these ingredients put together into an oak vessel and well mixed throughother, and take soft water and boil it, and pour it in the vessel and stir it well throughother, and then cover it right tight shut, and let it stand for two weeks with stirring it once every day, and then when you wish to dye draw off the liquor and pour it into an iron kettle and making it blood warm, you may dye either linen, cotton, wool or silk therein. and when you have done dyeing, return the dye into your vessel again from which you had taken it, and siir it well throughother, and so let it stand until you wish to dye again, this process will give a black not liable to be destroyed by the action of either air or light.

Another very good Indigo dye, which I would recommend to the unexperienced, as it is mostly made use of in the families of the farmers, and is most generally found to do well for them.

First make a strong lye with soft water and hickory ashes, next take a new earthen

pot. and put 2 ounces of madder into it and as much wheat bran with it, when this is done take 2 gallons of your lye and bring it to a boiling heat, then pour it into your earthen crock, wherein is your bran and madder, and stir them well throughother, and cover it close, that the steam and strength of the lye cannot evaporate, and then let it stand for 6 or 8 days in some warm place with stirring it once every day, and then take one ounce of indigo made fine, and put it into a bag and rub it out into the lye, and stir it well up and let it stand until you percieve it exhibits a copper like scum, or in otherwise you may put into it a woollen thread, and let it remain therein a day or two and take it out, and if it comes out grass green your dye is fit for work, if it does not come out green, you must put it back into the dye again, let it remain therein until it does come out green, and then it is fit for work. you can then put your yarn into it having it first washed in warm lye; this will give a beautiful deep blue on wool, for linen or cotton, therein should be one and an half ounce of indigo, and the thread should first be boiled in alum and then washed in soft water before dyed.

XXII

For black on wool.

RULE FOR EACH POUND OF WOOL OR CLOTH.

Take nut galls one ounce and boil it in a decoction of them for 2 hours, and then afterwards keep it in a bath composed of copperas one ounce, log wood 4 ounces at a scalding heat for 2 hours, (but it must not boil) during this operation, it must be often exposed to the air, by which it receives its colour.

XXIII

Another for Black.

Take and boil your cloth or yarn first in a decoction of nut galls for one hour or more. (Having one ounce of nut galls for each lb. of cloth or yarn) and then take it out of the kettle and then take blue vitriol one half ounce and logwood one fourth lb. for each lb. of cloth or yarn and boil it well in it but it must

be exposed to the air repeatedly as it assumes its colour from the air. A good black without copperas. These are two colours commonly made use of by the fullers of our country.

N. B. I have forgotten my business, here there should also be as much madder as there was vitriol, added with the logwood and vitriol, to make it a good black.

XXIV

Another black.

To dye a good black on fine cloth, it should first be dyed a deep blue, and it should then be coloured black by first boiling it in a decoction of nutgalls, for one hour or more, and after that it should be subjected to a bath composed of of blue vitriol, red oxyde of iron and tan, and these substances when combined will (without the assistance of logwood) constitute a good black, not liable to be destroyed by the action of air or light, yet the wood

may be added to communicate lustre to the cloth.

XXV

To dye wool Purple.

Take two and an half ounces of red wood for each lb. of yarn, and plain it into shavings and put it to soak over night in rain water, and then put it into a copper kettle and boil it until you think all the colouring matter or substance has boiled out of it, and then take all the wood out of the kettle and put one ounce of alum in for each lb. of wool and let it melt, and then your wool also and let it simmer until you think it is deep enough, and take it out and wash or dip it in lye, and hang it up to dry—but be cautious not to dye it too deep a red, and not to make your lye too strong or you will turn it into a black red with the lye. By this method you dye as many shades of purple as you please, by making the dye weaker or strong, and much also depends on the strength of the lye as to the depth of the shade.

XXIV

To dye wool Lilack.

It must first be dyed red with redwood, as if for purple or for common red, taking about two ounces of wood for each lb. of yarn, plaining it into shavings, and boiling it one hour; then putting your yarn into the kettle with as much alum as there was redwood, and letting it simmer until it is red enough, and then by adding a little lime water with the dye it will turn it into a lilack colour. By this method you may regulate the shade of it as you please, by adding more or less of the lime water. This will give a very handsome colour; but is fading, and is only fit for in carpets where it needs no washing.



XXVII

For green on wood.

For a good and lasting green, first take fustic or yellow wood, chip or plain it, and

then put it in rain water to soak for 2 or 3 days or more, and then put it into a copper kettle and boil it until you think all the colouring matter has left the wood, and then take it all out of the kettle and strain it through an old cloth of some kind, and pour it back into the kettle again; and then take 1 ounce of indigo made fine, and 4 ounces of the oil of vitriol and put them together into a new earthen pot and stir them well throughout, and add one half a table spoon full of salt, and stir it again and it will begin to swell, foam and smoke, and it will also emit a sulphurous smell; but you must continue to stir it for one hour or more, then take a part of your yellow liquor out of your kettle, and pour a part of your blue dye into it and try it with a woollen thread and see if it be deep enough. if it is not, add some more of the indigo and try it again, and if it then be too deep add some of the yellow liquor (which you took out of the kettle) then dip your thread into it again, and by so doing, that is, by adding first, one and then then the other, you may

give it any shade you wish to have it, either a bottle, pea, sea, grass, or parrot green.

N. B. If the indigo, vitriol and salt were mixed together a month or more beforehand, it would be all the better.

XXVIII

For green on Cotton or Linen.

Cotton or linen is dyed in a similar manner, only that it must first be died yellow with quercitron bark, (*see dye 9th*) and then make your dye in the same way as for wool, and pour it into a kettle with hot rain water, and then dip your cotton or linnen into it and let it soak until it is deep enough. These are two very useful colours and they are very good.

XXIX

A bottle green.

A dye which is commonly made use of by the fullers of our country.—The common rule.

is to take 7 lbs. of logwood. 3 lbs. of fustic and 3 lbs. of blue vitriol ; or 7 ounces of logwood. 3 ounces of fustic and 3 ounces of blue vitriol, and chip them and put them all together into your kettle and boil them well together, and then take the chips out. and put the cloth in and let it simmer until it assumes the desired colour.

XXX

A good Brown for Cloth.

Take first and dye your cloth or yarn red with common red wood after the common way of dying wood reds, and then take a small quantity of green sulphate of iron, and dissolve it in hot water, then put your cloth into it and let it bathe: with stirring it until it becomes sufficiently brown. This is also made use of by the fullers.

There may also be a tolerable good brown coloured with walnut hulls, but they should be gathered when green, and put up to dry for some months or a year, and then soaked for a length of time before they are used ; also with

white walnut bark may be a good brown made;



XXXI

For Drab.

This is also a dye made use of by the fullers. To 5 lbs. of cloth, take one lb. of black-oak bark, one half ounce of sumach, and one half ounce of copperas, and boil them together as in former dies.

For smoke colours—logwood, fustic, and copperas are made use of. This is also made use of by the fullers.



XXXII

Silver and Dove colours.

These are made with logwood and fustic, by taking 1 part of the last, to 2 parts of the first, and chipping and boiling them in the common way.

XXXIII

A Flesh Colour.

This is made by taking fustic and logwood together ; the quantities may be varied according to the shade required, it is also dyed in the common way of dying with wood.

XXXIV

An Orange.

This may also be dyed with fustic and redwood, or with madder and quercitron bark, or with cochineal and cucumm either of these matters if rightly compounded will give an orange or a flesh colour, and without them there are but few of these colours made.

XXXV

For Brown.

A good and lively brown may be made by first dying your wool or cloth red with red

wood in the usual way, with the addition of a little copperas, and then as soon as it comes out of the kettle, make a solution of copperas, or in other words a copperas water, and put your cloth into it and let it bathe therein until it becomes sufficiently brown, but take care not to make your copperas water too strong, for if it be too strong it will spoil your colour, but if it be too weak you can easily help that defect, by the addition of more copperas.

XXXVI

A Yellow, out of Red.

A very handsome yellow may be made out of pokeberries, by boiling them in water, and then adding a little lime water which will turn it into a bright yellow, but it is too fading.

OF COMPOUND COLOURS.

Out of blue and yellow, all the different shades of green are made by compounding

them together, according to the shade required.

Out of yellow and red the scarlet is made, by adding a smaller quantity of the first, to a larger of the last.

Out of yellow and red, a flesh colour is also made.

And out of yellow and red is also an orange colour made, &c. &c. &c. &c. &c.

All colours save them of blue, black, yellow and red, are called compound colours, because they are a mixture of two or more colouring matters to form the one colour.



Vorrede.

Meine deutschen Leser!

Durch die vielfachen Aufmunterungen, und den fast gänzlichen Mangel eines deutschen Buchs dieser Art, finde ich mich verpflichtet dem Titel meines kleinen Werk's: „The Family Dyer“ gemäß, welches ich in englischer Sprache herausgebe, einen Theil desselben dem geehrten deutschen Publico zu widmen. Es ist hierbey meine Absicht nicht um denen die es verstehen etwas vorzuschreiben, sondern denjenigen

zu Hülfe zu kommen die in diesem Fach
der Oekonomie etwas zu erspahren suchen.

Daß dieses ein sehr nützliches Werk sey,
beides für den Bauer und Handwerker,
kann ich jedem versichern, indem es eigene
Erfahrung lehren wird, daß ich keine Mü-
he gespahrt habe, den wahren und regulären
Prozeß aller der Farben zu beschreiben; so
daß beinahe unmöglich ist, auch für den
Unwissendsten, zu irren, daß er nicht gute
Farben zu Stand bringen sollte, wenn er
den Vorschriften genau folget.

Es enthält folgende Farben als: —

Eine Anzahl von blauen Indigo Farben,
auf Leinen, Baumwolle, Seiden und Wol-
le, samt einigen vortreflichen gelben, ro-
then, schwarzen und vielen andern ver-
mischten Farben, als: Braun, Drab, Pur-
pur, Lilach, Grün, Pomeranzen, Fleisch,
Silber und Lauben Farben. Alles ist

Hierin leicht und deutlich gegeben, beides:
in der englischen und deutschen Sprache.

Der Herausgeber.

Eine Vorbereitung zur Färbekunst.



1. Welches Wasser das beste zur Färbereyen, zu gemeinen Tüchern und Farben wird in gemein das Fluß- oder Strohm-Wasser genommen, wenn das Wasser salpetericht oder kalksteinicht ist, s. dienet es nicht daraus zu färben, und haben sich schon viel arm daran gefärbet.

2. Wenn man Leinen, Baumwolle und Wolle aus einer Indigo Farbe, färben will, muß man erstlich die Baumwolle in heißer Lauge brühen, und färbet es erstlich daraus, nach dem läßt man die Farbe noch einen Tag stehen, dann färbt man wollene Waare daraus, ist aber die Farbe noch zu scharf für die Wolle so thue man noch es

was schwache Lauge oder Wasser dazu ; ist
sie aber zu schwach so thut man etwas
Potasche dazu. Dieses ist für die erste Far-
be, und die erste ist auch die beste, man muß
sie aber warm halten. Wenn man will so
kann man seine Waare in Alkoun fieden und
im fließenden Wasser abspülen ehe man's
färben thut, so wird es die Farbe besser an-
nehmen. — Viel Andere aber warm sie blau
färben machen eine scharfe Lauge und thun
ein oder zwen Handevoll Krapp und eine
Handvoll Weizen-Kleie dazu und lassen es
eine zeitlang stehen, darnach thun sie ihren
Indigo in einen Sack und rühen denselben
in die Lauge, und rühren alles untereinan-
der und decken es fest zu bis es eine blaue
Blume zeigt, nachdem färben sie darauf ;
dieses ist eine gute Farbe für wollene Waar-
en.

XXXVII

Eine deutsche Anweisung zur Färbekunst.
Ein Indigo Blau für Leinen, Baumwolle
und Wolle mit einer Unze Indigo.

Mache eine scharfe Lauge von Holz-
aschen, und nimm Indigo der wenn man
ihn von einander bricht kupferricht aussieht;
von diesem nimm

1 Unze

Kropp 2 Unzen

Potasche 2 Unzen

Weizenkleien 2 Handevoll

und rühre alles untereinander in die warme
Lauge (der Indigo muß fein gemahlen
seyn) und rühre es fleißig für eine Viertel-
stunde darnach decke das Faß oder was es
soust ist mit einem dazu gemachten Deckel,
fest zu, daß der Spiritus nicht davon ver-

fliege, wenn es nur etliche Tage gestanden hat so gieb acht ob sich oben eine blaue Blume zeigt; zeigt sich dieselbe so ist es zeit zu färben, wonicht so habe noch etliche Tage Geduld, es wird sich alsdann unfehlbar die Blume zeigen, wornach nimm deine Waare so du vorher in etwas Lauge eingetunkt, und färbe daraus.

N. B. Man färbet erstens Leinen oder Baumwolle daraus.

XXXVIII

Leinen Garn oder Tuch schön blau zu färben, so eine jede Hausmutter für sich in ihrem Haus verrichten kann, welches so schön auf Leinen wird, als der Indigo.

Nimm $\frac{1}{4}$ Pfund Blauholz für jedes Pf. Waare und siede das Holz für eine Stunde

in Strohwaſer ab, darrach ſiehe die Spähne auß, theile die Lautere in 3 Theile ab, darnach nimm eine halbe Unze Grünspann für jedes Pfund Waare und nimm ein Pint von der blauen Farbe deinen Grünspann dazu und laſſe es zergehen darnach thue ein Drittel theile Grünspann in ein Drittel theile von deiner Farbe und laſſe es ſieden, darnach thue deine Waare auch dazu und laſſe es ſieden, und winde es dann auß, und gieſſe dieſelbe Brühe weg, nimm alſdann den andern Drittel der noch warmen Farbe und rühre darunter den andern Drittel theil des Grünspanns, thue deine Waare wieder darein, ziehe ſie auf und nieder, winde ſie wiederum auß und ſchütte die Farbe weg, wann die waare nicht blau genug wäre, ſo nimm den Ueberreſt der Farbe und Grünspann, mache es damit wie zuvor 2 malen, die gefärbte

Waare soll man nur in die Luft aufheben,
dann es sonst von der Sonnen und Er-
den Wärme anlaufen und fleckicht werden
wurde.

XXXIX

Roß zu färben mit Krapp.

Auf 3 Pfund wollene Waare nimmt

Allaun $\frac{1}{2}$ Pfund

Weizenkleien 6 Händevoll

Eßig $1\frac{1}{2}$ Peint

und laß alles zusammen eine Stunde ko-
chen, alsdann frisch Wasser im Kessel, und
auf 8 Pfund Waare 1 Pfund Krapp und 2
Quart Eßig und an das kochen kommen
lassen, den Krapp reibt man durch die Hän-
de im Kessel, und wenn es warm wird thut
man die Waare hinein, rühret fleißig, und

wann es kochen will ist es gut ; alsdann in
Lauge abgeseiht.

XL

Gelbe Farbe auf Wolle.

Mache eine gelbe Brühe von Gelbholz
nimm 4 Unzen Gelbholz und mache es zu
feinen Spähnen und thue sie in einen kup-
fernen Kessel und lasse es 2 Stundelang
kochen, und darnach nimm 4 Unzen Alaun
und thue es dazu und rühre es fleißig, dar-
nach thut die Waare hinein und lässe es sie-
den mit Rühren bis daß es gelb genug ist.
Dieses ist für 1 Pfund Waare.

XLI

Grün zu färben.

Nimm Indigo eine Unze und mache ihn zu Pulver fein, danach nimm Vitriol vier Unzen und thue es in einen erdenen Topf und den Indigo dazu, und rühre es fleißig eine $\frac{1}{4}$ Stunde, darnach thue 2 oder 3 Theelöffelvoll Saltz dazu, und rühret fleißig für eine andere $\frac{1}{4}$ Stunde darnach decke es mit einem dazugemachten Deckel fest zu, daß der Spiritus nicht davon verfliege, für etliche Tage, und wenn du färben wilt, so thue es in warmes Regenwasser, und thue deine Waare (die zuvor gelb gefärbet war) darein, und so wird es ein schönes Grün geben.

N. B. Dieses färbet auch ein schönes Hellblau.

XLII

Ein schönes Braun auf 3 pf. Wolle.

Man nimmt ein halb Pfund Allaun, thut es in einen Kessel mit Wasser und dann thue deine Waare da, u und lasse es für eine Stunde kochen; darnach thue frisch Wasser in den Kessel, und nimme Rothholz ein Pfund und mache es zu Spähnen fein, und thue sie in den Kessel und lasse sie für zwei Stunden kochen; und dann thue deine Waare darein und lasse es sieden bis es Dunkelroth ist, darnach mache eine Brühe von Kupferwasser, mache es heiß, und thue deine Waare dadurch ziehen so wird es schön Braun.

XLIII

Schwarz für ein Pfund Haare.

Nimm Blauholz $\frac{1}{2}$ pf.

Blausitriol, 2 U. zen,

Kupferwasser 2 U. zen,

Galläpfel $\frac{1}{4}$ U. ze

und kochet alles untereinander für eine
Stunde, darnach thue deine Haare dazu,
lasse es sieden bis daß es schwarz genug ist,
aber rühre es öfters um.

XLIV

Silberfarb auf Leinen Garn.

Nimm Blauholz und Kupferwasser, lasse
es in Wasser miteinander sieden, darnach
nimm Galläpfel klein gestoßen, thue sie un-
ter die Garbe, lasse es wieder sieden, güsse

die Farbe rein ab, und färbe daraus, es
wird eine schöne Silber Farbe geben.



XLV

Für Grün auf Leinen oder Baumwolle

mit Holz zu färben.

Nimm auf jedes Pfund Waare

Blauholz 2 Unzen,

Gelbholtz 2 Unzen,

Allaun 2 Unzen,

Grünspann 1-4 Unze,

Koche alles zusammen für 2 Stunden, dar-
nach nimm die Spähne daraus und thue
deine Waare in die Flatte und lasse es siez-
den biß daß es dunkel genug ist, dieß giebt
nur ein boten Grün.

XLVI

Noch ein vortreffliches Roth von Crapp.

Weizenfleyen einen Backkorb voll und
thue es in einen Kessel und Wasser dazu,
und lasse es brühen und rühre es wohl,
darnach gieße alles zusammen in ein Ge-
fäß und lasse es sauer werden, darnach
nimm

Alaun 1:4 Pfund,

und Weinstein 1:2 Loth,

und thue es in einen Kessel und thue deine
Maare dazu und lasse alles zusammen für
eine Stunde sieden, darnach nimm es dar-
aus und spühle es aus in Fluß oder Strohm-
Wasser und darnach thue dein sauer Aleyen-
Wasser in den Kessel und ein Pfund Crapp
(der vorher in Eßg eingeweicht war) zu
3 Pf. Maare und lasse es sieden und rühre

es flüßig um bis daß es Roth genug ist,
nachdem spühle es in Lauge ab ; wie öfterß
daß es in Lauge abgespühlet, wie höher die
Farbe wird.

-N. B. Das ist für ein Pfund Waare.

XLVII

Leinen und Wollen, Purpur zu färben.

Siede Rothholz in Lauge, und thue Alaun 2 Unzen für jede pf. Waare und lasse es sieden bis daß es genug ist.

XLVIII

Für Lilach auf Wollen.

Nimm die Waare und färbe es Roth mit Rothholz, und wenn es Roth genug ist, thue ein wenig Kalkwasser dazu so wird es

ein schön Lilach geben. Aber es hält seine
farbe nicht wenn es viel gewaschen wird.

XLIX

Noch ein schönes Braun für Wolle.

Man nimmt

Maun 2 Unzen

und weissen Weinstein 1 Unze

(für jedes Pf. Waare) und thut es in ei-
nen Kessel mit Wasser und läßt es sieden,
und dann thut man die waare dazu und
läßt es für 2 Stundenlang sieden. dann
nimmt man die waare heraus und färbet
es ein dunkelroth mit Krapp, und wenn es
dunkel genug ist. so nimmt man es heraus
und thut frisches Wasser in den Kessel und
thut ein wenig Kupferwasser dazu und läßt
es sieden; darnach thut man die waare

dadurch ziehen, bis daß es braun genug wird. Dies giebt ein überaus schönes Braun wann es recht gebraucht wird; Und eine Farbe die nicht ausgeht.

L

Ein anderes Braun zu färben.

Man nimmt weiße Walnuß-Schalen oder Rinde und kocht sie und thut etwas Alaun dazu und deine woare auch dazu und läßt alles sieden bis daß es braun genug ist.

LI

Ein kaltes Indigo blau für Leinen zu färben.

Man nimmt Afche und Kalk und machet eine scharfe Lauge davon und dann nimmt man einen Theil Indigo zu zwey Theil Krapp und ein wenig Weizenkleyen und thut alles zusammen in ein Faß, Kessel oder Haven und rühret alles durch einander darnach nimmt man eben so viel verschmolzenes Kupferwasser als man Indigo gehabt hat und rühret es dazu und decket es fest zu mit einem dazu gemachten Deckel und rühret es alle zwey Stunden für 24 Stunden so wird es wohl zeitig seyn daß man daraus färben kann.

LII

Schön Pomeranzen auf wollen Tuch.

Man nimmt auf jedes Pf. Tuch 3 Unzen:
Alaun und beizet das Tuch eine Stunde,
kühlet es auß dann die Beize weggeroffen
zuvor aber weichet man übernacht ein:

Rothholz 1 Unze

Gelbholz 3 Unzen

für jedes Pfund waare und kochet es in
schwacher Lauge ab, und thut die waare
darein und läßt es fieden bis es genug ist,
dann meistert man es mit einer Kammers
Lauge und läßt es spühlen.

Ordentliche Anzeige über
 alle Farben Mineralien,
 und andern Specereyen welche sowohl
 in der schönen als auch gemeinen Färbekunst
 gebraucht werden, nebst einẽ je-
 den Natur, Eigenschaft, Wirkung und
 Kräften.

1. Alt Eisen, solches hat man in der
 Färbekunst auch zum öftern nöthig,
 dienet absonderlich zum schwarz fär-
 ben.
2. Brasilien oder Brasilienholz, daß ist
 nun unterschiedlich, blau, Braun,
 roth, gelb und dergleichen, ist fast je-
 dermann bekannt, (wächst in Brasi-
 lien,) und dienet zum roth, braun,
 gelb und schwarz färben. Welches
 Holz aber nicht kanbet, Feuchtigkeit

an sich hat und und schwärzlich aussieht, wird schlechten Nutzen erweisen und für verdorben gehalten.

3. Cochinille oder Couchenillen, sind schwarzbärone Würmlein, welche sind voll rothen Safts, geben, wie jedermann bekannt ist ein schönes Carmois: Roth.

4. Gallus Aepfel, so auch wohl bekannt sind, die eine Frucht oder Gewächs so man in Frankreich, Welschland und Hispanien auf einer Art von Eichen findet, wird bey vielen Farben nutzbar gebraucht.

5. Grünspann, der ist nun auch jedermann bekannt, wird gemacht aus alten Kupferblechen und weintröpfeln, wird gebraucht wann man mit Holz färbet.

6. Indigo ist ein blauer glantzter trockener Saft, wann nun solcher einen schönen kupferigten Glanz an sich hat so ist er gut.
7. Kammer Lauge oder Urin, macht die Farbe haltend, und das wollene saftartig.
- N. B. Der Urin von weibes Personen ist schädlich, und sollen sich die Weiber oder das weibliche Geschlecht zu ihrer Reinigung der Färberey gänzlich enthalten,
8. Krapp der ist jedermann bekannt, und dienet zum roth färben wächst in diesem Lande
9. Kupferwasser ist eine Minerale, so aus den Bergwerken kommt und aus schwefeligten Erzh. Dabey es auch zugleich Kupfer hat, gesotten. Wann es sehr trocken ist, und schwefelicht auß-

stehet, auch sich leicht zermalmet, so sind die Spiritus vertrocknet, und ist wenig Nutzen sonsten ist es Salz-hart und feuer, und sieht mehr grün so ist es gut und dienet zu allen dunkeln und schwarzen Farben.

10. Kurku umi oder Curcuma, ist eine gelbe wurzel wird bey Naumburg an der Saale gefunden, und dienet den Scharlach und andere rothen Farben zu erhöhen.

11. Lauge machet die Farben glänzend und bewahrt.

12. Potasche, wird von Lauge gemacht und dienet nöthlich zur Indigo löppen gebraucht, machet die Farbe anfällig und bewahrt für Flecken.

13. Salz, das stärket die Farben.

14. Scheidewasser, oder Aquarefort, wird gemacht aus Vitriol und Salpeter, ist

ein korrosivisch Wasser dienet die Farben zu reinigen und anfällig zu machen

15. Spiritus Nitri, dienet anstatt des Scheidewassers aber viel stärker, dienet zur Erhöhung der Scharlach Farben insonderheit.
16. Spiritus Vitrioli, dienet zum Grün und Schwarz färben.
17. Weinstein, Weißer und rother Weinstein kommt vom Wein her, und findet sich in den leeren Wein- Fässern, wird zur Beizung gebraucht, tödtet die Farbe, ist aber standhafter als die Alaun-Beize. Der rothe Weinstein aber wird nützlicher zur rothen Farbe gebraucht, als der Weiße.

18. Weizen-Kleyen dienet zum Sauer-
Wasser, und wird als solche zu dem
Färben nützlich gebrauchet.
19. Epig dienet zur Beitze.

۷۸

